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LOS ANGELES
FREE PRESS

130 PLACES TO GO THIS WEEK - PAGE 12

LETTERS AND REVIEWS
ON CURRENT THEATRE, BOOKS,
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THE NEW GROOVY WEEKLY 10¢

VOL. 1, NO. 21 FRIDAY, DECEMBER 11, 1964 10¢ (15¢ outside of Los Angeles)

FREE SPEECH AT UCLA

Views of Students & Administration

FSM STUDENT VIEW

MICHAEL LUSTIG & JOSEPH MAIZLISH

Almost hidden in the controversy arising out of the Free Speech Movement (FSM) demonstrations on the Berkeley campus of the University of California is the existence of the same Free Speech Movement on the campus of UCLA. Organized over two weeks ago (largely as the result of a UCLA address by FSM-Berkeley leader Mario Savio), the FSM-UCLA has grown in numbers as the UCLA students become aware of their true interests in regard to the right of free speech on the University campus.

Since its organization, the FSM-UCLA has formally extablished an executive committee of 21 persons to handle all questions of speed and direction of the movement on the UCLA campus. The executive committee is composed of one representative from each of the social and political organizations on campus (a total of seven representatives), four graduate student representatives, and ten independent (no group connections) undergraduate representatives.

In its brief period of existence, the FSM-UCLA executive committee has declared its solidarity and sympathy with the Berkeley demonstrators. In telegrams to the Berkeley demonstrators and to Governor Brown at the time of the Berkeley arrests, the FSM-UCLA condemned police action against the student sit-in.

The support of the Berkeley demonstrators by the FSM-UCLA has its base in the FSM-UCLA declaration that the FSM movements on both campuses are identical movements fighting for the same iron-clad guarantees for on-campus free speech for University of California students. Expressing sorrow at the complete breakdown of communications between FSM-Berkeley and the Berkeley administration, the FSM - UCLA stated that it realized the Berkeley demonstrators acted on behalf of all University of California students in attempting to gain meaningful recognition by the administration of the rights of students to speak freely on campus. The FSM - UCLA also recognized that all channels of communication between FSM-UCLA and the UCLA administration have not as yet been eliminated, and, hence, civil disobedience by UCLA students has not yet been necessary.

(Michael Lustig is an independent representative to the Free Speech Movement - UCLA Executive Committee. He is a senior at UCLA majoring in sociology. Joseph Maizlish is a graduate student and teaching assistant in the UCLA history department. He is one of the graduate student representatives to the FSM-UCLA Executive Committee.)

The central issue of the present dispute is the issue of free speech on campus for University of California students. As of now, the administration reserves for itself the arbitrary privilege of deciding what is legal and what is illegal in the content of any speech given by a student on campus. On the basis of such arbitrary administration decisions, the administration may take any action it wishes (including suspension and expulsion) against any student who, it decrees, has spoken illegally. The FSM feels that questions of legality and illegality in content of speech should be left up to proper outside civil authorities (i.e. the courts) so that the student has the same rights on campus that he has off campus.

The administration now reserves for itself the absolute privilege of deciding which areas on campus will be "free speech" areas (i.e. areas in which any student who is not speaking in the name of any group may give a speech without prior administration approval). The FSM feels that students--the only ones affected by these rulings concerning "free speech" areas--should have a significant role in the decisions made about the time and place of on-campus student speeches.

The administration now reserves for itself the absolute privilege of deciding which off-campus speakers may appear on campus to speak to students. Once again, the FSM feels that

(Continued on Page 3)

ADMINISTRATION VIEW

Elsewhere on this page, UCLA representatives of the Free Speech Movement (FSM) state that free speech is the core issue between University of California students and the administration. They charge that the administration "reserves for itself the arbitrary privilege of deciding what is legal and what is illegal in the content of any speech given by a student on campus."

UCLA Dean of Men Adolph Brugger, in a telephone interview Tuesday, called this statement an "absolute lie."

Not only, he said, does UCLA not proscribe the contents of speeches by students, but does not demand to know in advance what a student will say. Beyond that, he emphasized, the university does not decide what is legal in the content of a speech, but leaves all questions of legality to the courts.

He said that UCLA has an area called Hyde Park set aside for speeches and that the sole requirement for speaking there is registration. Registration is required, he explained, only to maintain order, and that for this purpose alone speakers on opposing sides of controversial issues are sometimes not scheduled there at the same time. He emphasized that there was neither practice nor intent by the university to inhibit the free expression of any viewpoint on any issue.

"The administration," he said, "shares with its students and faculty a stake in the value of free speech on campus."

As an example, he cited the reservation of Hyde Park by a strong pro-Cuba speaker on the day of the U.S. declaration, by President Kennedy, of the blockade. He said there were seven speakers there of that (pro - Cuba) opinion, and that the campus officers were present to maintain order and guarantee that those speakers had their say, which they did, he said.

The policy of the Regents, state-wide, he went on, has just been handed down to the various campuses, including UCLA, and is as follows:

"Campus facilities, carefully selected and properly regulated, may be used for planning, implementing, raising funds and soliciting memberships for lawful off-campus activities."

The determination of what is "lawful", he said, the university leaves to the courts. A joint committee of students as well as the academic senate is now studying this policy for the purpose of presenting recommendations for its interpretation.

Asked if the "lawful" question was, as some have charged, a means whereby the university could prohibit student civil rights activity which might be regarded in some places as illegal, Dean Brugger answered with an emphatic "no."

"I know of six young people," he illustrated, who have participated in various ways in the civil rights movement, who have gone into other areas, other states, where, under archaic law, they were arrested and found guilty. They have since returned to UCLA and are productive and much-valued (he emphasized 'much-valued') students here. No disciplinary action of any kind has been taken against them by this university."

Citing the above as an example of the university's tendency to use its discretionary powers wisely and fairly, he then explained those powers which are part of the state-wide policy on student conduct and discipline, as set down by the Regents:

"This presumption (of innocence) in favor of the students and their organizations continues until, by neglect of academic duty, or by misconduct, it is reversed, in which case the university authorities will take such action as the (he called special attention to the following) particular occurrence, judged in the

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LAWRENCE LIPTON'S COLUMN

THE WASP

In Memoriam : Ambrose Bierce 1842-1914

NEWS FROM NOWHERE: We are at long last able to point with pride at things we DO like, this for the benefit of those who have been asking "Isn't there SOMETHING you approve of?" Now we can match the Glad Tidings that fellowcolumnist John Wilcock dispenses so lavishly in THE VILLAGE SQUARE. In a special Christmastide dispatch the NFN wire service gathered the following items of good news:

The editor and staff of the Los Angeles Free Press were accorded the special honor of being invited after the opening festivities at the Music Center, to the Founders' Late Snack at Barney's Beanery where guest soloist Jascha Heifetz and Conductor Zubin Mehta's Philharmonic boys sat in with Hank DeMarco's jazz quartet in an all-night jam session. Proceeds, mostly unfinished hamburgers and french fries, went to the Young Composers and Creative Artists Mutual Health, Welfare, Bail Bond and Burial Fund.

The dramatic arts in Los Angeles were given a much-needed shot in the arm (or somewhere) by the announcement that plays by talented young dramatists will be sponsored by a new civic body to be known as The Norman Hartweg Foundation. Funds to support the new cultural project are being contributed by the Ford, Guggenheim and Rockefeller foundations who pooled their resources in order to meet the financial needs of the first season, which are budgeted at $47.39. The figure would have been much higher but for the fact that the playwrites are contributing their talents without charge, the directors are getting monthly checks from their rich families, the actors are all on unemployment insurance or relief and the plays will be presented rent-free on city property-- public toilets-- during the hours of one and five A.M, when the traffic is light.

The Congress of the United States has passed and sent to the White House an Act making murder a crime on the Federal Statutes. At the last minute an amendment was slipped in exempting members of the armed forces from the provisions on the act in time of war. The Act was passed over the opposition of members from some of the Southern states who contended that it deprives citizens of religious freedom and their rights under the Constitution to life, liberty and the pursuit of happiness.

Lenny Bruce's recordings and public lectures have been recommended by the National Council of English Lit Teachers as ideal listening-listening for doctoral candidates and all undergraduates over the age of sixty. Philosophy, Sociology, Egyptology, Linguistics and Physical Ed faculties are expected to follow suit.

Adverse critics and enemies of Pop Art will be heartened to learn that a new movement has appeared on the art scene: MOM ART. The spiritual head of Pop Art, Saint Andrew Warhol, is quoted as saying that he regards the new movement as an infringement on his franchise since Pop Art, being androgynous, INCLUDES Mom Art. He is reported to be contemplating changing the name of his movement to Mom and Pop Art, but the Mom artists threaten suit in the Court of Domestic Relations if he makes any move in that direction. Mom Art, they point out, is limiting its subject matter to pots, pans, broken crockery and used phytograms. Its materials will consist of pigments like mud packs, fingernail polish, hair dye and skin lotions. Officials of the home appliance industries are also threatening to threaten an exhibition of Mom Art at their Spring convention.

MUSTS IN BOOKS, MAGAZINES AND RECORDINGS:

While I'm in a benign, affirmative holiday mood let me recommend a few goodies. Don't miss the Dec. 5 issue of The New Republic, which contains a brilliant analysis of the last elections, "Did Goldwater Lose?" by Daniel Bernd who teaches at San Fernando Valley State College. It will help you to understand what is behind Goldwater's remark: "I don't feel the conservative cause has been hurt: 26 million is a lot of votes and a lot of people dedicated to the concept of conservatism." And the promise of Robert Richard DePugh, leader of the Minutemen: "We are not going to have a free election in 1968."

"LAST EXIT TO BROOKLYN" by Hubert Selby, Jr., Grove Press, which, along with John Clellon Holmes' "Get Home Free" constitutes a renaissance in the New American Writing, fiction division. Poetry has until now been in the vanguard of the New Writing. With these two books fiction falls into line as part of the nationwide surge of avant-guard writing. The ground had already been broken by Jack Kerouac, William Burroughs, the Terry Southern/Mason Hoffenberg team and Richard Brautigan, but Selby and Holmes add a new dimension to the art of fiction that gives it greater scope and depth.

NEW JAZZ: THE HANK DE MANO QUARTET: A first recording by the Hank De Mano Quartet is the latest milestone of West Coast jazz. You'll find it on the Freeway label on sale at Sam's Record shops, 5162 W. Adams, 440 W. Compton, 4731 W. Venice and 15486 Van Nuys Bl., or you can order it at your favorite record shop from Merit Distributing, 2800 W. Pico, L.A. 6. With De Mano on fluegelhorn are Frank Strazzeri on piano, Monte Budwig on bass and Nick Martinis on drums, all of them jazzmen of long experience with some of the best jazz combos in the country. It is a jazz buff's delight from start to finish.

The County Supervisors
FIVE LITTLE KINGS

RIDGELY CUMMINGS

Editors are a difficult breed to cope with. They are like the little boy in "Oliver Twist" whose favorite refrain was "more please, give me more."

When I send them a nice juicy drumstick they call me back and demand the whole turkey.

That's why I find myself writing this week about the five little kings, the county supervisors who spend nearly a billion a year and who legislate and administrate for the 4,000 square miles of the L.A. County.

I would have preferred to spend a week or so in research on the perogative and prequisites of the five little kings. But recently I wrote a column on the joys and benefits that go with being a city councilman and promptly got a request to do the same post haste for the county supervisors.

I could of course have tried to satisfy this request by writing from memory about the plush 8th floor suites of the supervisors in the county hall of administration, that expensive marble palace of undistinguished architecture, which looks like a battleship berthed in the side of the Grand Avenue hill.

I could have discussed the numerous field deputies, some paid more than the $1,200 per month which city council members get, who act as secretaries and chauffeurs and Warren Dorn's proclivity for new cars.

This proclivity was emphasized last week when a demonstration against property taxes when one of the speakers held four cars in his face that the taxpayers did not like his having the county buy him four new cars in three years. Dorn had an opportunity to deny the charge but didn't and later one of the county-side reporters was assured me it was an accurate indictment.

However just general grousing wasn't what my editors wanted. They wanted hard documented facts about how the county is run. To satisfy them I went to the municipal reference library and dug up a copy of the county charter, 1964 edition.

This charter was proposed by a board of freeholders in 1912. It was ratified by the voters of the county the same year and went into effect in 1913. It has been amended 39 times since.

It's a small document as charters go, only 76 pages as compared to the bulky city charter which costs $34. I can't afford a copy of the latter but frequently borrow one and it frequently serves it contains some 400 pages.

Starting with the charter, we find that L.A. County is a legal subdivision of the state. It gets its powers from the state and from the charter.

County powers can be exercised only by the county board of supervisors or by agents and officers acting under their authority.

Los Angeles County and indeed all California counties may sue and be sued, hold land, make contracts, buy and hold personal property necessary to exercise of its powers, manage, sell, lease or otherwise dispose of its property and levy and collect taxes.

L. A. County has five county supervisors making up the board. To become one the candidate must be a voter in the district he represents, must reside there during his incumbency, and must have been a voter in the district at least one (1) year immediately preceding his election.

That makes it easier to run for county supervisor than for city councilman, since the city requirement is two years residence in the council district.

Supervisors are elected every four years. Their salaries are tied to those of Superior Court Judges. A kindly state legislature sees to it that Judges do not suffer from want and niggardly incomes. Last time I checked, which was a few weeks ago when Councilman James Harvey Brown was tapped for a Municipal Court Judgeship, I learned that Dorn's salary will be $23,000 a year, and that of Superior Judges is $25,000 a year.

The salary link with Judges came about by a county charter amendment in 1952. Prior to that the county charter provided that supervisors should be paid $5,000 a year.

It is difficult to get a salary raise from the voters when a specific figure, like $15,000 a year, is named. This is because so many voters earn less. So perhaps one of these election days the voters will have an opportunity to tie the salaries of city council members, now paid $12,000 a year, to those of Municipal Judges.

County supervisors are forbidden to receive and other compensation during their term of office. They must devote "all their time during business hours to the faithful service of the public."

The county is divided into five supervisorial districts were elected in 1914. Their terms ended the first Monday in December of 1916.

Every four years since then the first (now Frank Bonelli) and third (now Ernie Debs) district supervisors have come up for election. That means Bonelli and Debs come up for re-election, if they still want to run, in the general election of 1966, that is the June primary and November final.

Supervisors from the second, fourth and fifth districts (now Kenny Hahn, Burton Chace and Warren Dorn) were re-elected in 1964 and their jobs come up for grabs in 1968. Incidentally in this year's county election Hahn had only one opponent, an avowed communist, Chace had no opposition, and Dorn handily beat out the Mayor of Pasadena and Ernani Bernardi, a Valley Councilman whose major role on the council seems to be to turn all problems and functions over to the county for solution.

Whenever a vacancy occurs among the supervisors, the Governor shall fill such vacancy. The appointee holds office until the election and qualification of his successor. The successor is to be elected at the next general election.

The five little kings elect their chairman who presides at all meetings. As I write the election is almost at hand and Warren Dorn has announced he does not want it again.

Kenny Hahn, oldest in seniority, has never been elected chairman and probably won't be this time either. Just last month he embarrassedhis fellows by suggesting they should stay in town to face irate taxpayers instead of sojourning in Palm Springs for a convention.

Kenny is the stormy petrel who plays to the galleries and puts the other four on the spot. If the membership were enlarged to seven or nine and if there were a few more Kenny Hahn s or of his ilk, the Tuesday morning meetings of the supervisors might be more productive of news. As it is the limited number of members and the inevitable tendency to trade votes for the benefit of the districts cuts down sharply on discussion and debate.

Sam Leask, a wise man who is now past 70 and semi-retired, serving part time on the state personnel board, frequently told me when he was city administrative officer that the county has only three major functions--to run the poorhouse, to build roads, and to run the jails.

These are still the basic functions of the five little kings. But I could write an entire column, and perhaps will, on how these functions have been expanded to include juvenile hall, probation department, county hospitals, aid to needy children, fire roads, reforestation and a multitude of other bureaucratic activities.

What gets me is the apparent eagerness of the majority of the city council to surrender city powers to the county. In this they have been aided and abetted by Mayor Sam Yorty. They gave up the city health department a year ago and just last week voted down a city human relations bureau 9 to 6. They started negotiations to turn all Racial problems over to the five little kings.

These five are not, like some councilmen, afraid of power and responsibility. They will take all the cities of the county will give them, including the financing that comes with the duties.

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FREE SPEECH AT UCLA

FSM STUDENTS

(Continued from Page 1)

the students should have a voice in deciding which off-campus speakers should appear on the University campus.

The reason the University administration reserves for itself all rights and privileges over the students in these important aspects of the concept of free speech is, the FSM feels, because, by the administration's own admission, the University must remain responsive to "outside pressures." This is not a trivial point. The University has been and is now constantly under pressures of all kinds to bind the mind in search for truth, and to make the mind subject to the whims of the least inventive institutions in the society. The cause of the crackdowns on activity at Berkeley was a telephone call from the Oakland Tribune, complaining about student picketing organized as the result of speeches on the Berkeley campus. As the civil rights movement becomes more and more a protest and an effort to change the deep involvement of all our institutions in discrimination, it will be unavoidable that the biggest interests in our society will be the targets for such protest and such efforts. The campus, with its scholars dedicated to the search for truth and skilled in the methods of investigation, will be more and more a source for the incriminating data which must touch the regents and their close associates. It is a matter of time until even the apparently safe support for the Southern student freedom movement leads to attacks on Californians who hold a stake in Southern injustice. As this happens, the administration will have to crack down further on free speech by students. That is, wherever speech, controversy, and advocacy becomes significant, it will also become embarrassing enough so that the power of the ad-administration will be em-employed.

For example, the University is a leading labor oppressor in the state. It does not tolerate unions, and the administration interferes with faculty powers regarding hiring and tenure. Attempts to organize maids in the dormitories have been officially ignored, while the leaders of the organizing effort were fired. The whole attitude of the administration is not to administer, but to control; to take over responsibility and authority over everything and everyone on campus.

Thus, in its efforts to protect various outside interest groups as well as the University itself (which has weighty vested interests), the University attempts to gag the free expression of ideas by students on the University campus. Students can be the most socially aware and the most politically involved persons in our society, but to allow them to be exposed to the free exchange of ideas on the grounds of their one meeting place may interfere with Clark Kerr's desire to transform the student in Kerr's factory of the multiversity from a piece of raw material to a highly polished finished product which may not only be used by the outside interests to which the University so carefully remains responsive, but for which (not "whom") ideas need not be made safe, because the finished product is already "safe for ideas."

The FSM has, in its provisional platform, listed thirteen articles setting forth ideals and aims. Key among the goals is Article IX which would establish, as an "appropriate channel for enacting and interpreting the regulations governing the exercise of civil liberties on the campus," a civil liberties board consisting of students, faculty, and administration. In this manner, students would have a meaningful and effective voice in deciding the nature of the rules concerning freedom of speech under which they must live while on campus. On the issue of legality and illegality of content of speech, the FSM demands that the administration relinquish to outside civil courts the power to regulate content of speeches on campus.

Because the FSM is tied to no vested interest groups, and has no power of financial positions it must protect and defend; because the FSM remains devoted wholly and solely to the concept of free speech on campus for the students of the University of California, the FSM-UCLA feels it is the proper representative of the student body with which the administration should meet to discuss and negotiate issues of free speech at UCLA. The FSM-UCLA hopes the UCLA administration has learned from the Berkeley example that only when the administration enters into negotiation with the FSM in a spirit of good faith can effective channels of communication remain open. Whether through negotiations or through civil disobedience, the FSM will not give up its struggle until iron-clad guarantees are established for on-campus freedom of speech for the students of the University of California.

ADMINISTRATION

(Continued from Page 1)

light of attendant circumstances, may seem to require."

Asked what he, then, felt the core issue of the dispute to be, if not "free speech" as FSM claims, Dean Brugger said he didn't think there WAS a dispute at UCLA, and that students and faculty were in fact co-operating, through the groups mentioned, toward bringing in recommendations which he felt certain would protect the rights of student and university authorities alike. Obviously, he pointed out, specific recommendations could not be discussed until they were made.

Many students, he said, were not aware of these joint efforts now in progress. Others, however, were aware of them, he believed, but apparently choose to ignore them and "exploit" the situation anyhow.

BERKELEY REPORT

HARRY J. COFFEY

Students at the University of California's Berkeley campus say they feel that the Free Speech Movement has been misrepresented by news media, says Alan Title, a graduate student at the California Institute of Technology, who spent last Sunday and Monday on the Berkeley campus, observing events there and talking to many students.

Title observed on his arrival Sunday morning that the students in general were most concerned about their studies, and had had enough of the strike. The main reading room in the library was crowded with students intent on studying.

The Free Speech Movement had circulated literature Friday stating that those who were not supporting the strike were against it. This had the effect of alienating many students, Title said, who thought striking wasn't the right way to solve their problems.

Friday and Saturday, the Free Speech organization had conducted a telephone campaign to recruit participants and supporters. They told Title an estimated 10,000 - 17,000 students were contacted.

In conversations with students Sunday evening, Title learned that many of them, including some of the FSM strikers, felt that the news media had given false impressions of the strike. The Oakland Tribune was singled out for criticism. The San Francisco Chronicle and CBS Radio were said to have been more accurate in their reporting.

After the demonstration in Sproul Hall, a reporter said he saw Dr. Sproul's office in a disorderly condition and reported that it had been ransacked. The demonstration was denounced by him as a riot.

A day or two later, someone asked Dr. Sproul's secretary why the mess hadn't been cleaned up. She replied, "What mess?"

The blame for this misrepresentation was laid by some students to UC President Clark Kerr. After a meeting Saturday among Kerr and a few unidentified others, one of those present quoted Kerr as saying that the strike was led by radicals. Both of these incidents reached statewide news media.

Dr. Kerr made no statement to the press to refute or modify the impressions that these reports had created.

Sunday evening Title attended an informal gathering of students, including some of those arrested. They had been at a meeting with their attorneys and hadn't learned of the statement to be made Monday morning in the Greek theater by the UC administration.

(The strike had been scheduled to continue Monday morning, but the administration announced in advance cancellation of all classes Monday so that an assembly of students could be held.)

Free Speech workers to whom Title spoke Sunday night thought the announcement of the meeting was an admission that the strike was acceptable.

The demonstrators also felt this meeting would be an attempt on the part of the administration to weaken the forthcoming (Tuesday) statement by the Academic Senate, known to be sympathetic to the Free Speech Movement.

Title attended the assembly at the Greek theater on Monday. The day was cold and overcast; the Greek theater was filled past capacity. Dr. Scalapino, head of the political science department, told the assembly that previously announced punishment would be dropped and that no further penalties for previous actions would be applied.

However, Scalapino said no attempt would be made by the University to influence the action of the courts toward those arrested.

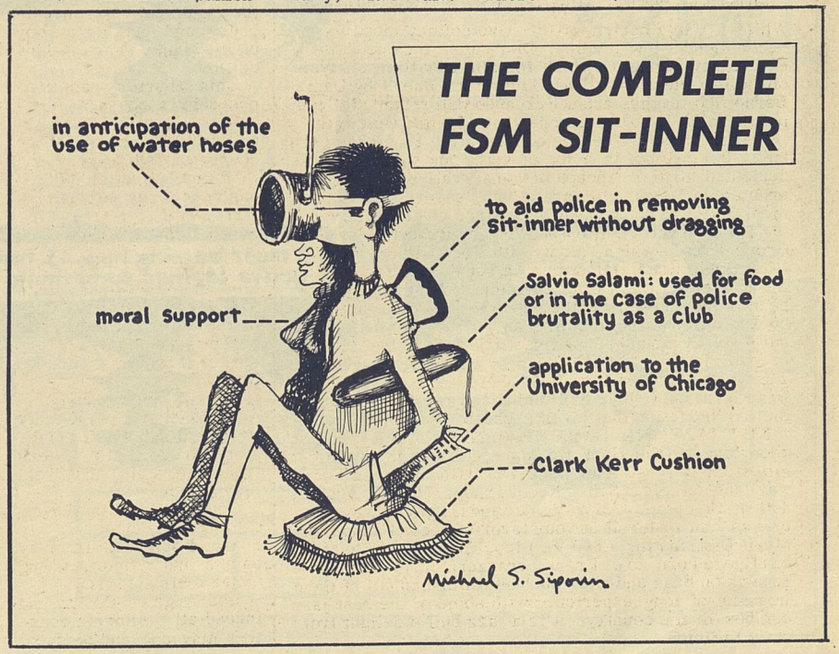
Title reported the audience reaction was one of quiet approval. When a group started to sing, "We Shall Overcome," they were shouted down. The audience was well mannered and orderly, he said.

At this point, Mario Savio, leader of the FSM, got up and attempted to speak into the microphone. He was grabbed by three policemen, thrown to the floor and dragged out. The audience became tense, no longer ready to learn peacefully, Title said. There was no riot or concerted action and no shouting. Faculty members rushed to the stage and motioned the audience to be seated, saying that Savio would be returned to the stage to make two statements.

Savio said that he had asked permission to make an announcement, and that the announcement was an invitation to members of the Committee of Departmental Chairmen to speak at an FSM rally in front of Sproul Hall immediately after the assembly.

At the rally, the chairman of the philosophy department spoke, saying that the University had denied Savio permission to speak, that they were taken by surprise by his attempt, and that the action of the police had been on its own

(Continued on Page 4)


THE COMPLETE FSM SIT-INNER
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to aid police in removing sit-inner without dragging
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letters to the editor

Dear Editor:

I agree with Mr. Jascha Kessler that subterranean words can be offensive. If only there were non-tarnished labels for everything we know, experience and accept, how simple communication would be! As it is now, it all depends who uses the unpleasant words and for what purpose.

Lawrence Lipton is a stormy person, but his fury is based on compassion. He is a man enraged by the world's myopia, obscenity and cruelty, and when he avails himself of unconventional words, it is obviously in an attempt to integrate the chaotic and conflicting elements of living by means of awareness, and pioneer the cause of re-evaluation. To term his freedom of expression haranguing and his column sheer punkery, not different from Hedda Hopper's or Earl Wilson's (sic!), is throwing out the child with the bathwater. Condemning Lipton is condemning the force of culture. A very tiresome act that can only be the result of sloppy observation!

Michele Manu
Palos Verdes Estates

Dear Art and Staff,

I Tafani extends their enthusiastic appreciation for your article announcing our opening night because everybody came and nobody would have come cause of the only 4 1/2 people that we know none of them came and the 100 that did come came from the article and there were lots of donations and we paid our rent.

Thank you thank you thank you.

Bob Borsodi
I Tafani
1951 Hillhurst
Los Angeles

Dear Editor:

If prizes were being awarded for the most irresponsible public statement of 1964, the competition would be monopolized by policemen.

Surely the first prize would go to J. Edgar Hoover for his slander of Dr. Martin Luther King. But running him a close second would be LA's own junior league version of Jehoover.

In the course of a single press statement last Nov. 21st, Chief Parker managed to hurl a red smear at the head of Thomas Pitts, secretary-treasurer of the California Labor Federation, and to claim that he does not know if any of his cops are members of the John Birch Society.

Pitts had stated that Birchers were trying to infiltrate police forces. Parker's reply, and particularly his tactics used in replying, simply prove that if Parker himself is not a Bircher it is only because he wants to save the dues money. His line and that of the JBS on the police and the civil rights movement coincide point for point.

Parker said that the statement by Pitts "is almost identical with statements in the People's World" (the west coast Communist newspaper). He went on to infer that Pitts had taken his cue from the Communists and to state that the criticism was "part of the apparatus aimed at discrediting police throughout the country."

These are standard Birchite tactics. Communist newspapers, like other newspapers, print news items about matters of local interest. The Birch infiltration of the various local police departments has filled all of the news media these last weeks, since the scandals in Santa Ana. Right wing propagandists put the cart before the horse and insist that the domestic line of the American Communist Party creates public opinion rather than vice versa.

For Chief Parker's information, the article in the People's World simply quoted a story that had appeared earlier in the Southern California CORE-lator about the use of official city police department facilities to disseminate Birch and other right-ist propaganda.

Parker's most preposterous assertion of all was his straight faced claim that he did not know of any Birchers on his force. Is he really that naive?

Perhaps Parker was asleep when officers of his department appeared on television in a press conference given by the Fire and Police Research Association (FiPo) to "expose" folk singing as a "communist plot." Perhaps he does not read the FiPo monthly bulletins distributed by his officers at his police stations.

If Parker is ignorant of the activities of FiPo, it is our duty to bring him up to date. It could be that these FiPo cops are agents provocateur, sent in by the sinister apparatus that he says is trying to discredit the police establishment. FiPo publications make the police ridiculous enough without any outside help. For example, here is the Christmas Message of Officer Paul Jackson of the LAPD and FiPo:

"...For Communists there is no tomorrow; no eternity. Thus they dare not deliberately bring an end to the only world they recognise: the physical, temporal world. If communists have even one dubious claim to fame, it can only be that they are the champion 'bluffers' of all time! Although there is a possibility of an 'accidental' incident sparking a thermonuclear war, communist leaders will never, under any circumstances, voluntarily start a war which could bring an end to the human race, because to do so would terminate communism forever!

"Although many Christian leaders, countless individual Christians and the Christian nations they represent, apparently fail to appreciate the full significance of this fact, they suffer no such temporal limitations. For them there ALWAYS WILL BE a tomorrow, a resurrection, an eternity.

"This then, is our Christ-given 'secret weapon;' perhaps our 'ultimate weapon!'..."

This lunacy is typical of the "documents of freedom" that some of Parker's cops quite openly display and circulate at police stations. Does he really mean to insist that he is unaware of this? Or doesn't he consider the idea, that it is all right for America to destroy the human race because it is a Christian nation, an extreme idea?

If Chief Parker is really concerned with whether police are made to look ridiculous, he would more profitably spend his time examining the antics of the group of right wing loonies wearing his uniform than in casting loose charges at the civil rights and labor movements.

Ed Victor

the nine muses restaurant at 6609 santa monica blvd. serves four course gourmet european dishes, wild game, excellent steaks and fine wines at very reasonable prices amid sculptures of anna mahler, paintings of herbert bennett and bill garner, and music of contemporary composers.

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BERKELEY

(Continued from Page 3)

initiative, no prior instructions having been given.

Scalapino said that the Committee of Departmental Chairmen wanted fairness, didn't approve of Savio's treatment, were happy those arrested could attend and welcomed them, including his own son, back to the campus. The audience at the rally was reported by Title to have been quiet, orderly, and attentive.

The FSM announced that the strike was to be called off Monday at midnight, awaiting a statement from the Academic Senate.

Title commented that the radio reports he heard on his return to Pasadena Monday night didn't fairly reflect what he had seen and heard in Berkeley.

Dear Mr. Hartweg:

I have just read your article in the Dec. 3 Free Press on "Our Off-Off-Broadway." It is the most complete and honest statement on the theatre in Los Angeles ever published and I can only hope that many others will see it.

Thank you for your kind remarks about me. comments about the "commercial" theater and also about Actors Equity were particularly well taken. Many of us have been fighting Equity for years to no avail. We feel it is doing more to hurt theatre in Los Angeles than any other person or organization. This "9-day" limit on showcase theatre was the coup de grace. Please keep writing and trying to help. I hope many other newsmen will follow suit.

Sincerely,
Len Lesser
Burbank, California

(Letters continued on Page 10)

oh crap!
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Michael S. Sigman

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MOVIES

MERL EDELMAN

So much of the cinema is a great atom-maddened amoeba which has fed upon itself and its sister arts (the novel and the play) for so long that its misshapen body is huge with swallowed air, yet as thin of substance as whipped Jello.

Once, of course, there was raw material. But, on the screen, do Molly Brown's roots go any deeper into the West than the floor of Debbie Reynolds' dressing room? Is GOOD NEIGHBOR SAM more than a Sunday sail on the sun-swept waters of Hudson-Day? Would there be a TOPKAPI without a RIFIFI without an ASPHALT JUNGLE?

For relief from this, we are grateful to a film maker like Ermanno Olmi, whose work is included in the Los Feliz theater's Italian Film festival. Olmi has taken his eyes off the screen and his ears away from the stereophonic speakers.

He finds his images in real life and shows us how to see again -- with such naked honesty that we are caught between involvement in the lives of his people and apology for our intrusion therein.

I FIDANZATI (The Fiancees), which runs through next Tuesday, is the story of a couple separated by economics. The man is forced to take a job in another city. This brilliant study of character and contemporary society is, perhaps, a lesser work than the great IL POSTO, which closed last Tuesday, but would itself be enough to catapult Olmi into the highest echelons of today's film artists. The opening sequence, a devastating view of a neighborhood dance, is alone worth the admission price.

One might call Olmi a "neo-realist," but his work, like de Sica's, bears an original stamp. A sequence by neither could be mistaken for the work of the other. Yet both (at their best) avoid the broad-stroked signature of visible technique known in some circles as "style."

What is this invisible technique, not discernable as "style," which leaves unique the work of "realist" directors? Basically, it is a point of view, a way of looking at the world around them, that enables such men to create unique works while sharing an "approach."

This ethic goes back at least 25 years to a young Frenchman named Jean Vigo. He died in 1934 at the age of 29 after making four films which, together, can be seen in less than four hours. (A PROPOS DE NICE; JEAN TARIS, CHAMPION de NATATION; ZERO DE CONDUITE; and L'ATALANTE). But his idea of a social cinema, a "point of view documentary" approach, has made a mark on the world's screens to rival Griffith's and surpass Eisenstein's.

In their book on Vigo, Joseph and Harry Feldman translate his ideas from a 1930 speech:

"Social documentary is distinct from the ordinary short film and the weekly newsreel in that its creator will establish his own point of view...

"We shall achieve our end if we can reveal the hidden reason for a gesture, if we can extract from an ordinary person his interior beauty -- or a caricature of him -- quite by chance, if we can reveal his complete inner spirit through his purely external manifestations...

"I don't know whether the result will be a work of art, but I am sure it will be cinema. Cinema, in the sense that no other art, no science, can take its place."

It is this language of the cinema that Olmi speaks so fluently. He has a rare gift, even among many successful directors: an intuitive feeling for the film medium.

* * *

Two weeks ago I recalled Tony Richardson's article about film directors whose work seemed primarily a display of technique, directors he called les metteurs en scene.

As an example, from the current local scene, I cited Karel Reisz's NIGHT MUST FALL. Today I wish to amend with a better example -- Rene Clement, whom Richardson himself included in that article ten years ago, referring to such works as FORBIDDEN GAMES and KNAVE OF HEARTS.

Clement's new film shows in pure form un metteur en scene at work. JOY HOUSE, moreover, is so reminiscent of Henri-Georges Clouzot's DIABOLIQUE that Clement should be embarrassed that Richardson's words still apply today:

"Influenced by the tradition of the American thriller... both Clouzot and Clement are masters of effect and suspense, and both have basically the same outlook of a theatrically, sentimentally tough cynicism. Clouzot is more of a piece artistically than Clement and his films (WAGES OF FEAR, DIABOLIQUE) have the same basic ingredients: ingenuity, thrill, and a surface sordidness which, like some of the followers of Zola, Clouzot feels is Art, the facing of reality in all its squalor and despicability.

"... Rene Clement is more clever, less hysterically sentimental than Clouzot, but much more confused."

Happily, audiences grow ever more sophisticated, even if some film makers do not. And though JOY HOUSE, with its pyramid of tricks, chases, surprises, secret panels -- the lot -- never quite thinks to poke the finger of fun at itself, viewers make no such mistake. Trained recently on such romps as TOPKAPI, MAN FROM RIO, PINK PANTHER, SHOT IN THE DARK, and the James Bond tongue-in-cheekers, moviegoers are howling with delight before the first reel of breath-taking chase-escape action has unwound. It never occurs to them that any of this is intended seriously, and in that context the house finds plenty of joy.

* * *

Between now and Christmas, when the "Oscar Contenders" open all over town for the holiday crowds, it is annual re-release time and as good a fortnight as any to catch up on good films you've missed and to miss films that aren't good.

Here are a few of my own capsule hints on what seems to be playing here or there these days.

LOLITA is two years older in Stanley Kubrick's film, but, unlike so many novel-adapters, he didn't miss the main imagery: the satire on American womanhood which Nabakov finds has so much in common with his 12-year old nymphet, that ability to indulge in human experience without being touched by it. But I bet nobody has missed this one.

UNSINKABLE MOLLY BROWN, BEHOLD A PALE HORSE and NIGHT OF THE

(Continued on Page 6)

THE UNIVERSITY & THE ART FILM

JERRY WEISS

As Stanley Kauffman reported in the New Republic, America does not know what is happening in the rest of the film world. Films widely shown and discussed in Europe never reach here. Foreign films are comparatively unprofitable, as the Janus Films withdrawal from distribution indicates and, with many art theatres now showing Hollywood films and the commercial imports, the presently insufficient import business will diminish further.

This situation has been recognized previously. In 1962 Colin Young advocated the creation of an American Film Institute, while Kauffman now suggests foundation money to foster film clubs and to buy good, unprofitable films for club showings throughout the country. Not much can be expected from the Hollywood Museum, which will only screen Hollywood movies during afternoon hours.

Here in Los Angeles, the prospects for seeing more worthwhile films is deteriorating, with three art theatres having switched to Hollywood films. While this may be caused by a shortage of product, the situation will be aggravated by UCLA's decision to compete with art theatres by showing first-run foreign films, entering a field served very well by the Cinema and Los Feliz theatres.

The 4 new films to be shown in UCLA's Winter Series will not add to the sum total of new films seen locally, as "Chronicle of a Summer" and "The Passenger" would be seen here anyway in the art theatres in a few months, while "The Trial of Joan of Arc" is already booked at the Cinema. Moreover "Moderato Cantabile" recently played for a week at the Beverly Canon and is now scheduled for the Los Feliz.

The net result of this completely unnecessary duplication will be to siphon income away from the Cinema and Los Feliz, making it difficult for them to subsidize such non-commercial films as "Eva" and "Bandits of Orgosolo," pictures which UCLA normally does not bother to present. To complete the circle, with fewer bookings available, distributors will no longer import them, further diminishing the number of worthwhile films seen locally.

Entry of UCLA into competition with art theatres leads to an examination of the raison d'etre of a university film society. Is its function to maximize its profits by showing films which can be seen in art theatres? Or is it the duty of a university to use initiative and imagination by presenting films not available to theatres. Such films as Nazarin, Il Mare, Accatone, Devi, A Generation, Les Carabiniers, Ophelia, The Virgins, Testament of Orpheus, The Lizards, La Terra Trema--the list is endless. None of these can be shown locally without the enterprise of UCLA. By duplicating the art theatre's booking policy in order to rake in easy profits, the University is failing in its duty to lead the film-going community to a wider grasp of the world's films.

After five years of highly profitable but haphazard scheduling, the time has come for an evaluation of UCLA's present position, with recommended goals for the next five years. Probably the principal need is for a local, salaried program director who will avoid booking films like "Moderato Cantabile" and the commercial "Purple Noon" that have already been seen here recently. This programmer would work closely with the film community by soliciting ideas from film buffs, critics, and exhibitors, and avoid booking conflicts.

Of all the presentations of the Committee on Fine Arts of UCLA., the film series is the most profitable. But despite the pressing needs of film-goers and students outlined above, almost all of the film income is used to subsidize such attractions as recitals and Ceylonese dances. In contrast to this policy, no film is shown that won't make a profit. Witness the failure to continue the memorable Director's Tribute series.

To alleviate this deplorable situation, UCLA should set up a separate department for films, retaining all film profits, believed to approximate $25,000 a year. Of this sum $10,000 a year should be set aside for eventual construction of a repertory theatre to show classics, retrospectives, and new, hard to get films. This of course would be the Los Angeles counterpart of London's National Film Theatre, which has 40,000 members, and the Cinematheque Francaise (Paris). Operating expenses would be wholly derived from membership cards, admissions, and film rentals to other colleges.

This is what Los Angeles needs and should get. It's up to UCLA and the film community to achieve this goal. If Mrs. Chandler and her society dames can finance the Music Center, surely we can do the same for our needs.

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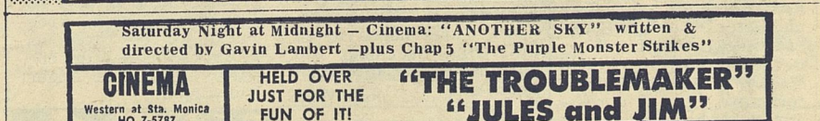
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Theatre Review

DR. KNOCK

NORMAN HARTWEG

Probably the most uniformly excellent group of players presently working on a permanent basis in Los Angeles theatre is to be found at the Santa Monica Playhouse, at 1211 Fourth Street. Under the directorship of the Belgian actor-entrepreneur Ted Roter, this group (largely made up of members of the theatre's workshop) has continually presented works of high value, usually from the continental repertoire (Chekhov, Schnitzler, and the present production of Jules Romains' "Dr. Knock") but featuring also Ionesco and Albee. They have neither interest in or time for the commercial flotsam that makes up the bulk of what appears in the nation's theatres; they are far too busy building something that approximates a working repertory company if not an actual repertoire. In "Dr. Knock" they have an admirable showcase for the several talents under the theatre's aegis.

"Knock" is in the French tradition of farce beginning with Moliere and currently continued by playwrights like Salacrou and Anouilh. In the United States a different sense is usually taken by the term, which implies knockdown and exaggerated slapstick, hectic activity, caricature, and so forth, with the attention on manner, which we call "farcical."

In France, however, farce is as much matter as manner, and usually concerns, in Moliere as well as Romains, the single-lined and comic exposition of a type, through compression, stylization, and the excision of characteristics other than those pertinent to the exposition of that central type, whether he be an imaginary invalid or a miser or a bourgeois gentleman. No one need ever rush about, flailing his arms wildly, crash into furniture, fall down, wear a false nose and a fright wig, or exaggerate his facial expressions outrageously, for a farce to be a farce.

"Knock" is a case in point. It was originally produced in France with (and still associates in the public mind with) Louis Jouvet, one of the great 20th century French comic actors, as Knock. It concerns the doctor's assumption of a new practice in the town of St. Maurice and his single-minded conversion of that township into a receiving hospital with vast profits for himself. He does this by teaching the populace that health does not exist; one is at a given time either more or less sick, and his disease advancing at a more or less rapid rate. People who couldn't be healthier readily discover that an alleged back injury in childhood has them on the edge of the grave, and only scrupulous attention to the doctor's orders and prescriptions gives them the least possibility of survival until morning.

In the course of this transformation of a poor practice into a going and nearly industrialized concern, Knock confronts his retiring predecessor and his wife, the town lawyer, the pharmacist, assorted patients, each scene a small masterpiece in itself, and at the end of the play is having grandiose visions of the populace undergoing simultaneous (and almost religious) testing of rectal temperature. For Knock is not just a charlatan; he is a visionary, a seer, a True Believer in the Holy Word of Medicine. And it is this heightened attention that makes "Knock" not just a comedy but a splendid farce in the best, French sense of the word.

One is continually delighted by the small parts, the "cameos," to use a word in cinematic favor. Jean, the chauffeur, appears only in the first act, and then is mostly under the hood of an ancient and sorely diseased vehicle which gurgles and wheezes frighteningly: yet Louis de Farra makes a small gem of the role, trained as he is in mime. One hopes that the Santa Monica Players will find a vehicle more suited to Mr. Farra's talents than the aged and rusted one under which he now labors.

Arnold Rosenfeld's meek little lawyer, underplayed to the point of insignificance, is another small delight, especially in his horrified attention to the skull that Knock keeps on his office desk.

Rick D'Amond, looking like something out of "Through the Looking Glass," plays a marvellously dim town crier, and Jack Rigney is fine as the chuckling and reluctantly corrupted Dr. Parpalaid.

Ted Roter as Knock is smooth, assured, and continually delighted at the unfolding prospects before him. He does not, unfortunately, make of his long third-act soliloquoy quite the mad paean it is meant to be, through, perhaps, lack of attention to its structure, but this is as much a fault in direction as acting, and what he does with it is well done.

There is a moment, however, of pure theatrical pleasure, which brought, the night I saw it, an enthusiastic round of applause from the audience: Sally Swan's performance as the Farm Lady with the aforementioned back injury. Miss Swan is only beginning her stage work, but knows more about acting instinctively than a gross of seasoned professionals: her gesture, intonation, expression, as she transformed, like Jekyll, before our eyes, from a farm wife of exuberant milk-fed energy to a doddering and helpless invalid, is proof of talent of a very high order.

Dan Brown s direction is intelligent and often happily inventive. He has not succeeded, however, in imposing a uniform style upon the production, nor in bringing out most of the nuances in the writing, which is no doubt due to his assuming the direction midway during rehearsals, leaving him time for little other than the general work of shaping and rhythm, which is good. He tends to place a few too many actors with their backs to the audience, and his blocking in the first and third acts is somewhat tentative, but in general he has brought it together cohesively and well, and I look forward to his production of Ghelderode's "Pantagleize" in the spring.

But, then, I look forward to anything else this talented group of players may do, and recommend their "Dr. Knock" with pleasure.

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DON ELLIS IMPROVISES

MICHAEL AGNELLO

Alive, is the word that would quickly characterize the program entitled, "Experiment in Color, Motion and Sound," which was presented as a part of UCLA's Improvisation Festival. The concert was composed, contrived and directed by the versatile trumpet virtuoso, Don Ellis.

As a spectator, I was impressed with the remarkable vigor and spontaneous mood of the program. The opening piece, aptly called, "Solo's," spotlighted the trumpet artistry of Don Ellis, whose improvisation was suggestive of a kind of fanfare. The solo given by the drummer, Nick Martinez, betrayed his unfamiliarity with the style (he seems to have had a dance band drummer's approach), and did not match the more creative efforts of the other soloists. Excellent solos were given by Richard Grayson, pianist; and Emil Richards, Vibraphonist.

The next piece named "Fours," had the players to one side of the stage performing partially controlled and partially free atonally-styled music; on the other side, an experimental film was screened. Naturally, one would be tempted to recognize relationships between the improvisations and the events shown on the film. However, any relationship between the two would have been a fabrication on the part of the perceiver, since the players had their backs turned to the film signifying their non-involvement with the events shown on the screen.

A kaleidoscopic array of electronic sounds was heard in Electronic Improvisation. The piece was performed on a fascinating new instrument known as a computron. The piece was played by one of the co-developers of the new instrument, Paul Beaver, who gave us a solo improvisation which unfolded the exciting sound possibilities of his instrument.

As I absorbed the various musical improvisations (which extended over two-and-a-half hours) my mind occasionally sifted through the many characteristics of improvised music. The one which kept coming back to me was spontaneity, whereby a sudden stroke of inspiration allows an idea to be thrown out, to grab hold of the "now," and maintain it for two ticks instead of one. By just such an action, a great jazz saxophonist like Charlie Parker can coast along for hours and suddenly fire a barrage of tone which causes time to momentarily stop, blink, and gulp before it moves on. This is the moment of spontaneous artistic creation for which everyone, including the performer, has

(Continued on Page 10)

ANOTHER COFFEE HOUSE

Los Angeles is experiencing a revival of coffee houses, the newest being the Blue Grotto, opening Saturday night, December 12, at 1012 N. Fairfax.

The Blue Grotto will feature an outdoor sculpture gallery with works by Fred Anderson. There will also be an indoor art gallery, two chess rooms and another larger room where the patrons can enjoy the hi-fidelity sound system.

Owners are Don Pine and Harold Kisneff. They will be serving coffees, soft drinks, sandwiches and three exotic hot dishes a night ranging in price from 75¢ to $1.30.

The Blue Grotto is in the market for artists and sculptors to exhibit works. Any takers?

Hours are from 5 p.m. to 3 a.m., daily.

MOVIES

(Continued from Page 5)

IGUANA. If it's not too late already, give the money to the poor instead.

CLEOPATRA and BECKET. More literate than most spectacles, still bad history and lacking in details of character that could have made them compelling as personal diaries. Worth a look in each case for a single performance: Rex Harrison as Caesar and Peter O'Toole as Becket's king, Henry II.

THE KITCHEN, Arnold Wesker's off-beat and interesting view of a restaurant kitchen as a microcosmic world tells some truths about us all. A good film, often hard to find. (See the Calendar, Dec. 11).

APPEAL JUDGES RULE SCORPIO RISING NOT OBSCENE

The Appellate Court in Los Angeles reversed on December 8th the previous conviction of Michael Getz, manager of the Cinema theater, for exhibiting the Kenneth Anger film, SCORPIO RISING. Three judges viewed the film December 3rd and ruled that it was not obscene.

The Cinema plans to screen SCORPIO RISING again in a few weeks on a bill with Todd Browning's FREAKS.

Mike Getz told the Free Press Tuesday that he and Kenneth Anger have patched up their feud since the Appellate Court decision. We hope this means Anger is also no longer sore at the Free Press for our previous story on this matter, entitled "The Lone Anger Rides Again."

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John Wilcock

THE VILLAGE SQUARE

The column of lasting insignificance.

468

Join the Army and See the Girls

If saluting were only voluntary, it would be a nice idea. As it stands in today's Army, it is, according to one of the recruiting booklets, "a mark of mutual respect beetween military men." Well, there are many ways of looking at things, and the booklet, "This Is How It Is," offers a refreshingly different viewpoint:

> "Haircuts—a few minutes under the clippers and you leave the barber shop with a neat, close-cropped head of hair; Service number—no other like it. Your army service number is yours and only yours. No one else ever used it or ever will. You'll learn to rattle it off as surely as if it were part of your own name. Because it IS part of your name as long as you're in the army. . . ."

The current women's recruiting booklet, "Somebody Special," tells the story, profusely illustrated in soft, pastel shades, of Barbara, "a bright, attractive girl with a lively interest in life and enough courage and common sense to do something about it." (She joined the WACs.) "Everything, including the English language, takes on a fresh bright touch when a new WAC starts on her basic training."

Several pages devoted to fashionable uniforms ("There is no figure more feminine, more dashing, more trim than that of a young woman in a tailored, smartly styled ensemble of the Women's Army Corps!") are followed by some extraordinarily coy pictures of young Barbara in various WAC roles. The brochure closes with the promise that "she meets more young men under better circumstances." Is that what most of them are looking for?

Quotes

"I have an inordinate fear of sea level."

—Woody Allen

"One of the reasons for the existence of a jargon of taste is that it supplies people who have no eyes of their own with a method of talking about what they look at but cannot see."

—Russell Lynes, writing in Show

"The vanishing American has also lost the courage of his addictions. He plays it safe. He reads books chosen for him by book clubs, watches TV programs chosen for him by a rating machine, sees plays chosen for production because they can be presold to theatre parties. We will only get originality if we demand it--and if we proclaim our likes as strongly as our dislikes. Joy is as important as anger to the lost individual who wants to be saved."

—William K. Zinsser in "The Haircurl Papers" (Harper and Row, $3.95)

Letters: An Internal Matter

Dear John Wilcock:

I gave some thought to the idea of sending you a membership card to the Cinematheque. It can't be done. It is a question of principle, at this moment. We have decided, and we'll stick to it, not to send any press cards. Press has done nothing good for the film-makers. They have only distorted our work, our intentions. And you yourself, we haven't seen you at any of the screenings. We don't count you among our friends. You have to show some good will, to do something for these artists to deserve special treatment (I mean a free membership card to their showings)—and I know a number of people who have done that: they have helped with their pennies when they had no dollars to help the film-makers. Now you, I have seen you walking away in anger when they asked you at the Gramercy Arts to buy a ticket for Andy Warhol's "Sleep" show. Who do you think you are? And after your LSD experiences? If your consciousness did really EXPAND, if even a tiny bit, you'll understand what I am talking about. If not, it doesn't matter.

Best, Jonas

Dear Jonas:

I think you have the wrong idea. I'm not interested in attending your movie screenings because it's the thing I most desire to do in life. In fact, given a choice, there are many other ways to spend my time which I think will be more rewarding. I suggested coming because you're always screaming about how nobody ever understands or appreciates your work—I was, at least, willing to see if there was anything that I could understand or appreciate or, possibly, write about. You forget, in your little film world, that there are many other bags in life, and that everything doesn't revolve around the Cinematheque.

As a matter of face, seeing as you feel that you fall more on the side of true art than vulgar commerce, I'd like to point out that most true artists aim mostly at doing their work—their films, their paintings, their stories, their compositions—and don't make conditions that the world support them in return for this contribution. Sure, a lot of artists starve to death, but a lot more manage to survive and get their message through without begging all the time. If you feel, as you appear to, that the artist's role is a revolutionary one to bug, change, and upset society (and here I agree with you), then I don't see how you can reasonably expect that same society to finance your anarchy by voluntary contribution.

You tell me I'm not a friend; well, you're right. People, whether they be artists or artisans, have to do something to merit my trust, friendship, and sympathies just as I have to extend myself a little if I expect people to accept me. It's true that we (you and I) share some of the same aims, and there are times when I admire and respect what you write, but I find you totally unable to distinguish between your enemies and the people who are at least willing to listen and give you a chance. I invite you to be my friend, too. No charge.

Cheers, John Wilcock

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ART NOTES

LAIR MITCHELL

"A View of the Century" at the Pasadena Art Museum offers a review of modern art starting with a Cezanne, a Monet, a Munch and a Redan from the turn of the century. Then, after a grouping of Fauves, the exhibit moves into the diverging developments of cubism, expressionism, constructionism and surrealism, culminating with abstract expressionism.

Space limitations at the exhibit prevents a complete presentation of any one artist's development, but every artist of influence is represented by at least one oil or graphic. The very closeness of their juxtaposition, the digest aspect of the exhibit emphasizes the tremendous energy, diversity and richness of half a century of artistic experimentation.

This exhibit continues through December 19th. Museum hours are weekdays from 10 a.m. to 5 p.m., Sundays 2 p.m. to 5 p.m., Tuesdays 10 a.m. to 9 p.m. The museum is closed Mondays.

The etchings of BEN Sakoguchi are being shown at the Ceeje Galleries, 968 N. La Cienega Blvd. until the ninth of January. His themes are often reminiscent of the savage post World War One social satires of George Grosz, except that Sakoguchi is a more graceful artist whose world view is that of an American one generation later.

He juxtaposes the mundane and the menacing, and dane and the menacing, the innocent and the corrupt, the American dream and the facts of history. Fond parental hands swing a small child, and the world is young, but immediately below blind armies skirmish, a pretty model swings a tennis racket and smiles repeatedly at us, but superimposed on one side are successive production models of a fighter plane. A straw hatted politico waves, while a lurking tank swings its gun barrel towards the viewer.

As illustrations these etchings are large kaleidoscopic montages of contemporary history--a series of side sho posters for a mad carnival, and Everyman is Rube. Their very complexity tends to blunt their irony, even though as compositions they are successful--the areas of light and dark always being skillfully arranged to culminate in a rhythmic and balanced qole.

In contrast, Grosz, a much less accomplished artist, kept his montages much simpler with fewer figures. Corruption and innocence often come face to face in a simple social or anti-social act. The single act stands for the historical act, and is much more quickly grasped by the viewer precisely because it is so personal. So it was with Goya, Daumier, Kollwitz--all the best social commentators..

It is the diffusion of the dramatic in Sakoguchi;s dramatic in Sakoguchi's etchings that prevents a final unified effect.

Hours of the Ceeje gallery are 10 a.m. to 5 p.m. Open Monday evenings until 10 p.m.

Book Review

GENE FRUMKIN

FLOWER-HERDING ON MOUNT MONADNOCK, by Galway Kinnell; published by Houghton Mifflin Co., $3.

> But I know I live half alive in the world,
> I know half my life belongs to the wild
> darkness.

So ends a poem called "Middle of the Way," a poem which could be cited, among others in this book, as expressive of the core of Galway Kinnell's work. What is most remarkable about that work is that Kinnell is at home in both halves of his life, bringing the experience of each to bear on the other. The result, springing from the poems, is that the world, in all its shades, lives in Kinnell. This is a happy condition in which to find a poet these days. Most of the bards are either trying to find the real world or to lose it. Kinnell is there -- not joyous, appearing to find contentment only at intervals -- he is there, in direct touch with the natural and the man-made, light of sun and dark of the interior being.

He finds the world because (1) he actively seeks it and because (2) he knows what to look for. We, as readers, are fortunate that Kinnell also has the words and ear to give us his experience creatively.

A number of the poems, such as the one quoted above, emanate from trips the poet has taken into woods and onto mountains, as well as to foreign places. The scenes he evokes are vital, profoundly aware of sensory detail and of the relationship of this detail to a man's life. From the book's title poem:

> There is something joyous in the elegies
> Of birds. They seem
> Caught up in a formal delight,
> Though the mourning dove whistles of
> despair.
>
> But at last in the thousand elegies
> The dead rise in our hearts,
> On the brink of our happiness we stop
> Like someone on a drunk starting to weep.

I have taken this excerpt to illustrate just how good Kinnell is, for to my mind the passage has some technical failures that should have doomed it. The "something" before "joyous" is ordinarily the sort of vague adjective that should not get onto the page. "Seem" in the second line is usually a poor substitute for "is." "Formal delight" is, one would suppose, too ornamentally abstract to be of service. "Despair" in the fourth line, like "happiness" later on, is one of those "powerful" words that, through over-usage, has been stretched almost into poetic shapelessness. The 'thousand elegies" is arbitrary; did the poet count them? And the simile in the last line -- well, similes are weak, especially when they occur in the last line of a stanza (as here) or the poem.

Yet, for me, the passage is so right that I wouldn't try to improve any of these "faults." The rightness comes from the sense we are given of the inexpressibility of the emotion, which is yet, desperately, expressed by the image of the last two lines. But despite this success, it is a risky procedure; similar problems occur in some of the other poems, where they are not so effectively overpowered, where they slow down the poem and leave the impression of chattiness.

It would be unfair, however, to end a review of so able a book on a sour note, even a small one. I would therefore point to the sad irretrievability of the opening poem, "The River That Is East," the exactness of "Tillamook Journal (2nd version)," the lyricism of "Tree From Andalusia;" value to be gotten by turning to nearly any poem at random. There is finally Kinnell's humor, in a poem called "For Robert Frost:"

> Why do you talk so much
> Robert Frost? One day
> I drove up to Ripton to ask,
>
> I stayed the whole day
> And never got the chance
> To put the question.

The humor, as it turns out, means Frost no harm. At the end, I -- no admirer of Frost -- found myself liking him somewhat better for having read the poem. At least, it was good to have seen him through Kinnell's eyes. Good that there are such observant eyes seeing for us, helping us to see.

A 90 hour picket line protesting U.S. trade with South Africa and the South African 90 day detention law will be held in front of the South African Tourist Corporation, 9465 Wilshire Boulevard in Beverly Hills starting at 7 P.M., Tuesday Dec. 15th and lasting through Dec. 18.

A model of a South African detention cell will be on display with a volunteer inside undergoing a 90 hour fast.

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The Tower Gallery, on the twenty-fifth floor of the City Hall, will feature an exhibition of superb photographs by young Panama-born Carl D. Toothman, now a citizen of the United States and a resident of Santa Monica. The 24 year old artist employs his camera as a recorder of humanity at its most tender, most intimate, and most touching moments.

The camera of Carl Toothman is sponsored by the Municipal Art Department and consists of over 100 photographs taken in recent years. The exhibition opens December 4th and continues through the 30th. Gallery hours are 10-4 Monday through Thursday, 10-10 Friday, and 11-5 Saturday and Sunday. The gallery is closed on holidays. There is no admission charge.

KPFK OPENS ART CENTER

KPFK-FM, Los Angeles' listener sponsored radio station, now has its own art gallery. The gallery, known as the KPFK Art Center, is located at 615 N. Fairfax and has already had three exhibits. The first features the personal collection of primitive art belonging to Mr. Arthur Barth, the well known dealer in African and pre-Columbian art. This was followed by exhibitions of the works of Crandall Norton and Alec Cowen.

The idea for the gallery was conceived by Karl Vedro, a longtime KPFK subscriber. He felt that the philosophy of encouraging free expression held by KPFK could be extended into the field of the plastic arts. Therefore, the gallery will show the works of artists who may not have the imprimatur of La Cienega and artists not in the mode will have access to the public.

Any artist can bring his work into the gallery. A committee of artists, teachers, collectors will be called in to make their evaluation. The work will be judged in terms of quality, integrity, and promise, regardless of style or school. If this ad hoc committee feels that the artist should have a show he will be put on exhibition for a month, and publicity will be furnished. The artist will set his own prices.

This month the center displays a potpourri for the holidays. There are oils by Curtis Zahn, watercolors by Crandall Norton and prints by Alec Cowan. The jewelry case displays the work of Jane Borax and Esther Lewittes. Shortly, Harry Osaki of Pasadena will also have a show case. There are necklaces, holiday cards, vases, pottery by Flavin Hyland, the potter's potter, posters and toys.

Projected shows include an exhibition for local Negro artists, a ceramics exhibit, sculpture, weaving et al.

To date, the center is open seven days a week: Monday through Friday, 10:30 a.m. till 9:30 p.m.; Saturdays and Sundays, 10:30 a.m. till 6 p.m.

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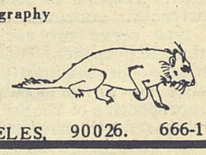

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letters

(Continued from Page 4)

Dear Art:

I have been an avid reader of the L.A. Free Press for 10 weeks, and upon receiving each issue, I eagerly turn to the second to the last page to "Sparrows" by Mallory Pearce. To me and my friends, this is one of the most meaningful parts of the paper. I was told that you are considering eliminating the "Sparrows" section. I then started a petition--hoping that if you realized how many people like "Sparrows" you would continue the series.

"We, the undersigned, believe that the cartoon series 'Sparrows' should remain as a continuing series in the Los Angeles Free Press. We believe that 'Sparrows' is not only entertaining, but, we feel that it is an important contribution to the value and success of the Los Angeles Free Press."

I received sixty signatures, and then brought the petition to the press. Originally, the idea was received with incredulous amusement. We are hopeful that when you become aware of the number of people who enjoy this section of the paper. You may reconsider its "fate" or at least do further research to determine its acceptance.

Cheers,
Myla Frank

Opera Review

SOL BABITZ

POPPER KNOWS BEST

To undertake to do a major new opera with the forces available around UCLA takes mostly recklessness and this Jan Popper has apparently in sufficient quantity to carry off somehow, even while revealing at moments that they did not quite make it. However, rising to an impossible challenge is much better for the participants and the sympathetic auditor than playing it safe, which educational institutions usually do.

"The Crucible" by Arthur Miller has been operized by librettist Bernard Stambler and composer Robert Ward in an exemplary manner which brings this tragedy of the Salem witch hunts to musical life. Robert Ward's facility in this difficult medium places him in the front running in an almost empty field of American opera composers.

The singing ranged from obviously professional to obviously never-will-be, but the conviction behind the production made the bad voice sound not objectionable but merely the natural result of that character sounding that way.

The musical inspiration is uneven but the high moments are definitely moving and not derivative. The derivative moments reveal traces of Copland, Porgy and Schonberg but partly assimilated and fortunately no traces of Hindemith. The high moments come surprisingly in the most difficult sections of contrapuntal singing. If educational institutions can inspire such attainments there is perhaps hope for American composing.

DON ELLIS

(Continued from Page 6)

waited.

Certain pieces on the program seemed not to have achieved anything. "Space" was performed with three on-stage drummers (timpani, cymbals, and traps), two large drums and Don Ellis cueing from the center of the audience. The effect was that of three drummers on stage, two drummers in the rear of the auditorium, and Don Ellis playing and cueing from the center of the audience.

"Evolution," which is sub-titled, " a theatre piece," poetically describes Don Ellis' artistic development. The musicians appear dressed in bathing suits, and Mr. Ellis is narrating, at first lying flat on the floor, then gradually rising and working his way to center stage. Meanwhile, Richard Grayson emerges from the depths of a nine-foot grand piano (like Botticelli's Venus), while dancers are squirming their way to the stage (gyrating down the aisles and walking on the edge of the seats, etc.). All of the above mentioned activities are accompanied by the improvised sounds of an organ.

Maybe it is the effect of certain female dancers who always welcome the opportunity to display their snake-like contortions; or maybe it's simply the performance of some individuals who don't appear to know what they're doing, but it seems that handled improperly, a situation as described above, can easily degenerate into a farce (in the bad sense of the word) instead of maintaining its artistic integrity at the level of the absurd. In any case, this piece did not come up to the high level of the totally improvised "Duet" performed by Don Ellis and Richard Grayson, nor, for that matter, did it measure up to the standards of the greater part of the program.

Regardless of anyone's ability to respond to such experiences, concerts of this type serve two very worthwhile purposes. They revitalize our sensitivity, causing us to develop a new perspective of reality; and they tend to drive out Mr. and Mrs. L.A. Artbug. The latter couple may be seen instead at performances of the Hollywood Bowl, L.A. Philharmonic and the San Francisco Opera, where they, with their Victorian ideas about art and kulture, partially cause these other programs to reflect such a lack of creativity.

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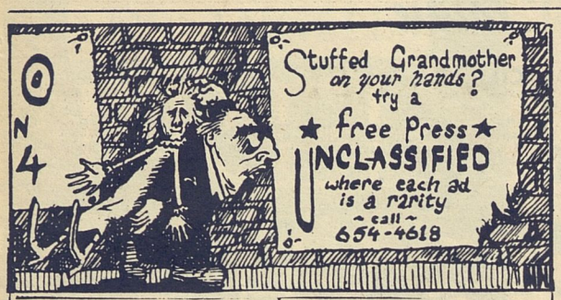

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MOTHER NEPTUNE'S Ψ

Mark Lane Meeting Covered Next Week

On December 4 an important public meeting took place at Beverly Hills High School about the validity of the Warren Commission report on the assassination of President Kennedy. Arguing for the point of view that the Warren Commission report did not conclusively prove the guilt of Lee Harvey Oswald was Mark Lane, a prominent New York civil rights and criminal lawyer who has been a member of the New York state legislature.

Supporting the Warren report were Joseph A. Ball, Long Beach attorney who was one of the consultants to and senior trial counsel for the Warren Commission; Herman F. Selvin, attorney and past president of the Los Angeles city board of police commissioners and to-be-installed chairman of the ACLU Lawyer's division for 1965; and A.L. Wirin, chief counsel for the American Civil Liberties Union in Los Angeles.

Having turned down a challenge by Lane to formally debate the issue, the three attorneys agreed to act as cross-examiners after a statement by Lane. This procedure, however, was not followed through the course of the meeting, which left the audience somewhat dissatisfied.

Many of the important questions of fact remained unresolved when the pro-Warren Commission attorneys, instead of cross-examing Mr. Lane, largely confined themselves to statements which Lane was not given time to answer.

Another cause of audience dissatisfaction at the high school were statements by Mr. Selvin and Mr. Wirin, linking the arguments used by Lane with the arguments used by right wing elements and Herbert Philbrick, the FBI informer, urging the impeachment of Chief Justice Earl Warren. The audience, which seemed from the start to be pre-disposed toward Mr. Lane, was visibly upset by hearing prominent ACLU attorneys using this guilt-by-association methodology.

The meeting was taped by KPFK reporters for later broadcast. However, at the end of the meeting, attorneys Selvin and Ball refused to give their permission for the broadcast and said they were too busy to prepare a different program on the Warren Commission report for KPFK.

Refused permission to schedule the program, KPFK nevertheless aired the program on the day following the meeting, explaining that while it could not re-broadcast the tape recording at a scheduled time without permission, it could morally broadcast the recording once as a news story, particularly since the meeting was originally public.

The Free Press taped the KPFK broadcast and originally planned to reprint all or substantial parts of a transcript. However, after many hours of work in transcribing the tape recording, it became apparent that the transcript could not be prepared by the deadline for this issue.

We have decided, therefore, to hold this material for publication in next week's issue of the Free Press, dated December 18th.

Like KPFK, we do not plan to editorialize for or against the Warren report or about the propriety of the remarks made by the various attorneys. We do believe that important issues were raised which should be discussed by the public and it is our function as a newspaper to provide the facts, permitting the formation of an intelligent public opinion.

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8226 SUNSET BOULEVARD
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654-4618

PUBLISHER, EDITOR Art Kunkin

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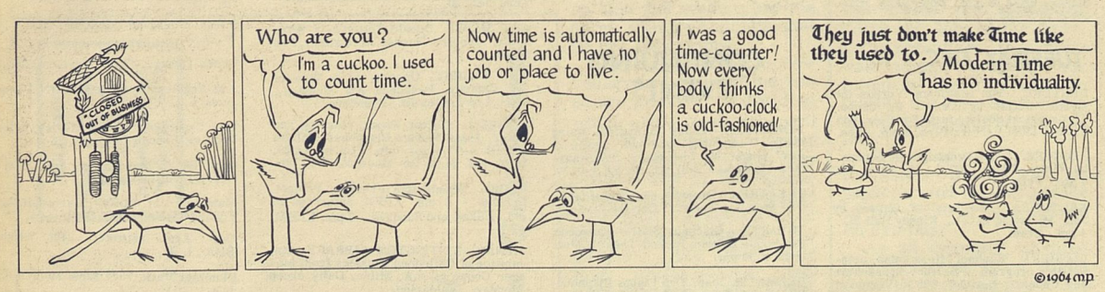
SPARROWS

BY MALLORY PEARCE


CLOCKED OUT OF BUSINESS
Who are you?
I'm a cuckoo. I used to count time.
Now time is automatically counted and I have no job or place to live.
I was a good time-counter! Now everybody thinks a cuckoo-clock is old-fashioned!
They just don't make Time like they used to.
Modern Time has no individuality.
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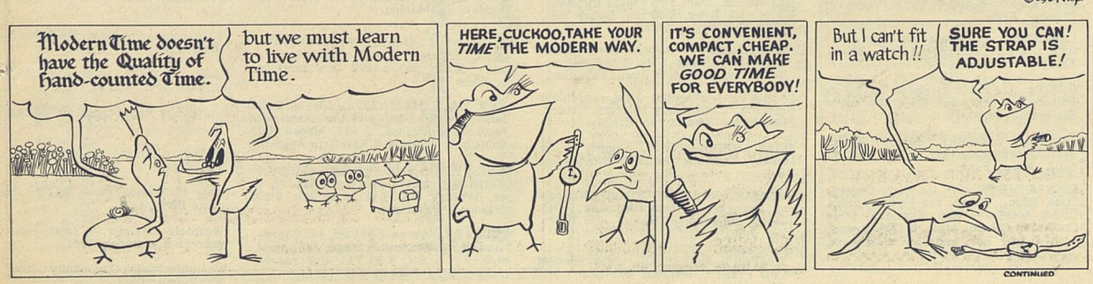
Modern Time doesn't have the Quality of hand-counted Time.
but we must learn to live with Modern Time.
HERE, CUCKOO, TAKE YOUR TIME THE MODERN WAY.
IT'S CONVENIENT, COMPACT, CHEAP. WE CAN MAKE GOOD TIME FOR EVERYBODY!
But I can't fit in a watch!!
SURE YOU CAN! THE STRAP IS ADJUSTABLE!
CONTINUED

Student Housing Needed

Volunteers with the Mississippi Freedom Project last summer are now organizing a scholarship fund which will enable Mississippi high school students to study for a semester in the public high schools in Los Angeles.

The project, which is sponsored by the Parents' Mississippi Freedom Committee and has the encouragement of the Los Angeles Board of Education, is designed to place five of the most active and articulate 16 and 17-year-old Negro students, with whom volunteers worked in Freedom Schools this summer, in the Fairfax, Los Angeles, Polytechnic, University and Santa Monica High Schools for their spring semester. They will also participate in a leadership training program of seminars and speaking while they are here.

Sponsors of the project are especially interested in finding families living in these school districts who will provide housing for the students. They would prefer families with children already attending these schools.

The students have already been offered free medical and dental care, academic tutoring and professional counseling through interested members of the community.

Funds are now being raised to cover bus travel and living expenses for the students in Los Angeles. Contributions are tax deductible and may be mailed to Parents' Mississippi Freedom Scholarship Fund, c/o Harold Johnson, PO Box 246, Glendora, California.

If you or your organization wish more information concerning the project or wish to offer your home to one of the students this spring, contact Katherine Newman, 1209 Fourth Ave., Los Angeles 19.

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Around Town

JoAnn Sitzer — Clair Brush

THURSDAY DEC. 10

COMEDY. The Hamster of Happiness or How Lady Luck Finally Shined on Frankie's Melody Girl. First Unitarian Church. 8:15 pm. Also Fri. & Sat.

CONCERT. Art Elongreen, violinist and Gay Jopejoy, soprano. LACC EB 121. 11 am and noon. Free.

THEATRE. The Firebug by Max Frisch. Thru December 12. College Theatre, Calif. St. Col. at L.A. 8:30 pm.

FILM. Farewell to Childhood. Discussion follows. Emotional Health Assn. 11606 San Vincente Blvd. Brentwood. GR-8-0341. 8:30 pm.

LECTURE. The Creative Artist in The Soviet Union by Hans Rogger. North High School, Music 228. 3620 W. 182nd

LECTURE. Jung, Evil, and Mythology by Morton T. Kelsey. San Gabriel Valley Jung Club, at Arcadia Library Art & Lecture Room, 20 W. Duarte Rd. Arcadia. For info 358-3987 or 282-4213. $1.50, students 75¢. 8 pm.

LECTURE. Defense Cutbacks and Your Job by Rep. George Brown. Peace Exchange of Los Angeles, 4607 Prospect nr. Hollywood & Vermont. 8 pm.

LECTURE. Patterns of Jewish Survival by Rabbi Eugene Gruenberger. Valley Cities Jewish Community Center. 12164 Burbank Blvd., Van Nuys. ST-6-6310 or TR-3-4620. 8:15 pm.

FILM. Mayerling, with Chas. Boyer, Danielle Darrieux. Long Beach Museum of Art. West Gallery. 7:30 pm. Free.

CONCERT. Music of South India (live) UCLA Schoenberg Hall. Noon. Free.

DEBATE. Bring The BoymHome? No. by Henry Schroerluke of Friends Comm on Legislation. L.A. Valley College, Quad. 11 am. Free. See Dec. 17

FRIDAY DEC. 11

CONCERT. UCLA Collegiam Musicum, cond. by Dr. Thomas Marrocco. UCLA Schoenberg Hall. 8:30 pm. Free.

MENSA MEETS AGAIN. Fifth Estate, 8226 Sunset Blvd. 7 pm. High IQ Strikes Back.

THEATER. Tartuffe by Moliere. UCLA Macgowan Hall, BR-2-8911 for info. Thru Dec. 20.

THEATER. William Shakespeare 1564-1964. Garrison Theater, Claremont College, 8:15 pm.

L.A. WORLD AFFAIRS COUNCIL. Kunt Hammerskjold, Deputy Sec. Genl. of the European Free Trade Assn. Call 629-3194 for information and reservations.

ART EXHIBIT. Opening night of Collages of Varda. Downey Museum of Art. 10419 S. Rives Ave. 8-10 pm. Also Annual Christmas Art Sale in progress.

LECTURE. Art lecture by Mary Holmes, UCLA Art Lecturer. L. A. Art Assn., 825 N. La Gienega. 8:15 pm. $1.50 for non-members.

RUMMAGE SALE. WSP Rummage of Distinction IV, at The Hitchrack, 15636 Hawthorne Blvd., Lawndale. Also Dec. 12. FA-1-1314 or PL-4-0147.

CONCERT. Japanese music of flute and koto. U.S.C. Founders Hall 229. 8 pm. Free.

LITERARY TEA. The Literature of Woman (reading). Frances Wright Humanists, 14742 Archwood St., Van Nuys. 8:30 pm. $1 donation.

FILM. The Kitchen. Immaculate Heart College, Aud. 8 pm.

CONCERT. Amahl and The Night Visitors. Beverly Hills High School Aud., 8:15 pm. Free.

MEETING. L. A. Physicians for Social Responsibility. Westdale Savings Aud. 2920 S. Sepulveda Blvd. Speakers will be M.D.s who worked with Miss. Freedom Fighters. 8:15 pm. prompt.

SATURDAY DEC. 12

FILM. Great Director's Series. I Was Born . . . But. by Ozu. USC Dept. of Cinema 108. 7 & 9:30 pm. $1.25.

EXHIBIT. Christmas from Many Lands. L.A. Municipal Art Gallery, 4800 Hollywood Blvd. Mon.-Fri. 1-9 pm, Sat/Sun 1-5 pm. Thru Dec. 20.

CONCERT. Daniel Pollack, pianist. Kesselman Aud. Valley Cities Jewish Community Center, 13164 Burbank Blvd. Van Nuys. $1.85 members, $2.50 non-members. 8:30.

CHILDREN'S HOLIDAY PARTY. Entertainments, games refreshments. St. Michael & All Angels Church. 3646 Coldwater Canyon, Studio City. Benefit for Valley Peace Center & Mississippi Freedom Project. Children $1.00, adults $1.50. 2:30 - 5 pm.

RALLY. For Histadrut, General Federation of Labor in Israel. Benad Avital, Israeli consul, and "Musical Tour Thru Israel". Buffet, $1. Pasadena Jewish Temple & Center. 1434 N. Altadena Dr. Pasadena. 444-9642. 7:30 pm.

FUND RAISER PARTY. Auctions, prizes, songs, dances, contests, etc. Auspices: The Militant. Forum Hall. 1702 E. 4th St. $1.00, students 50¢. 9 pm.

CONCERT. Diana Burk, accordian and Cecilia Dvorak, soprano. Viennese Culture Club., Sinai Social Hall, 10400 Wilshire Blvd. 8:15 pm.

CONCERT. Joan Baez. Pasadena Civic Aud. 300 E. Green St. Tickets at box office & Mutual Agencies in L.A. area. $4.50, $3.50, $2.75, $2.00. 8:30 pm.

FILM. An Evening of Student Films UCLA Royce Hall 8 pm. $1.50

PRE-CHRISTMAS PARTY. Sponsored by Non-Violent Action Comm.(N-VAC) at 1101 3rd Ave. 9pm-3am. AD 2-9168 or RE 4-2296.

FILM. Shapes of The Earth (On Science) Calif. Museum of Science and Industry. Exposition Park. At 11, 1, 2,3,4 pm. Free. Also Dec. 13

CONCERT. Daniel Pollack, pianist. Valley Cities Jewish Comm. Ctr., 13164 Burbank Blvd. Van Nuys. 8:30 pm.

LECTURE. Redemptive Love and The Racial Crisis by William Stringfellow. Immaculate Heart College Aud., 2021 N. western Ave. 10 am.

GHELDERODE PLAYS: Escurial and The Blind Men. UCLA Human. 1200, 8:30 pm. Call BR 2-8911 for informat.

THEATRE. Chalk Garden by Northridge Theatre Guild. 18275 Parthenia St. in Northridge. DI-9-5882. Fri. & Sat. nights thru January 28. 8:30 pm.

SUNDAY DEC. 13

BILL OF RIGHTS BANQUET. Sponsored by ACLU of So. Calif. Ambassador Hotel, James Farmer of CORE will be guest of honor. Cocktails, dinner and dancing. 6 pm on. $12.50 per person. MA 6-5156 for reservations.

FOLK & CHRISTMAS CONCERT. Featuring Paul Sykes, Patti Ingalls, Mason Williams and others. The Ice House, 24 N. Mentor Ave. Pasadena. 9 pm. $1.25

CONCERT. Baroque Music by Music Dept. LA Valley College. 4 pm. First Pres. Church of N. Hollywood, 5000 Colfax Ave. Free.

CONCERT. Lillian Steuber in the 6th in a series of Beethoven's 32 Piano Sonatas. Esquire Theatre, 2670 E. Colorado Blvd., Pasadena.

ANNUAL CHRISTMAS PARTY. Westwood Art Assn. Santa Ynez Inn. Dinner and entertainment. $5.00. For reservations call GR 2-9741.

RADIO. The Other Americans - Pt.II by Jos. Lohman and Michael Harrington. KNX 9:15 am and 11:35 pm..

LECTURE. Africa's Economic Problems, by Olu Delu. American Society on African Studies. Slides and African Art on display. 1237 Masselin Ave. 3 pm.

OPERA. Das Rheingold, conducted by Walter Ducloux. USC Bovard Aud. 8 pm. $3.50, $2.50, $1.50

CONCERT. Great Artists Series. Emil Gilels, Russian pianist. UCLA Royce HALL, 8:30 p.m. $4.50 - $2.75.

OPEN FORUM. Impacts on Our Democratic Institutions - The Central City, sponsored by San Diego Open Forum. First Unitarian Church, 4190 Front St. San Diego. 7:45 pm.

CONCERT. Falkove-Stafford Duo playing works of Bach, Dahl, Haydn, and Williams. L.A. County Museum Aud. 3 pm. Free.

MONDAY DEC. 14

NOON READING. Robt. Burns: Poems by William Templeton. USC Founders 133. Noon. Free.

SALE. 10th Annual Art Sale. Westside Jewish Comm. Ctr., 7:30 pm.

ART. Paintings by Ismail & Tammam Shommout. UCLA Intl. Students Ctr. 1023 Hilgard Ave.

film and lecture. Mississippi - Civilization in Crisis, plus The Streets of Greenwood, a SNCC film. UCLA Human. 1200. 8 pm. Don. $1.50 Proceeds to SNCC.

TUESDAY DEC. 15

LECTURE. The Historical Versus the Mystic Christ by Ernest P. Carbo. Theosophical Society in the San Fernando Valley. 13031 Ventura Blvd. 8 pm. Free.

LECTURE. The Tragedies of Seneca. by Victor Poschl. U.C.L.A. Econ. 121. 4 pm. Free.

LECTURE. The Trial of Galileo by Jos. M. Jauch. U.C.L.. Kinsey Hall 51. 4 pm. Free.

CONCERT. Raphael Minastanian, pianist, in a program of Beethoven, Schubert and Chopin. L.A.C.C. 855 N. Vermont. 12 noon. Free.

CONCERT. Amahl and The Night Visitors. U.C.L.A. Schoenberg Hall. 12 noon. Free.

FORUM. Ira Bates speaks on Potting and Pottery. 8 pm. Call for reservations ST-4-4151. $4.00.

GEOLOGY LECTURE. Marine Studies near Madagascar, 1964. U.S.C. Science G102. Noon. Free.

DINNER MEETING. LA City, County, State Educ., Water, and Power Group. Guest speaker: Alan Cranston, State Controller. Chalon Mart, 1933 S. Broadway. 7 pm. For info: MA 4-5211 ext. 3577. $3.25

LECTURE. An Inside Look at Filmmaking by actor Al Lewis and screenwriter Clair Huffaker. L.A. Valley Col. T.A. 101. 8 pm. Free.

EXHIBIT. 17th, 18th and 19th Century furniture and art objects. Otis Art Institute. Daily.

CONCERT. South Indian Music by Gayathri Rwjipur. L.A. Valley Col. Music 108 11 am. Free.

WEDNESDAY DEC. 16

CONCERT. Benjamin Britten's St. Nicholas. UCLA Schoenberg Hall, 8:30 pm. Free.

LECTURE/DISCUSSION By Howard Phillips. The Witches Sabbath: Underground Humanism of the Middle Ages. Frances Wright Humanists, J4742 Archwood St., Van Nuys. 8:30

FILM. Point of Order (McCarthy Hearings) plus The Grand Olympics (1960). Claremont Theatre. Bonita/Harvard in Claremont.

CONCERT. University Chorus cond. by Donn Weiss. U.C.L.A. Schoenberg Hall. 8:30 pm. Free.

LECTURE. Barrier Reef. L.A.C.C. Franklin Hall 300 2 pm. Free.

THURS DEC. 17

DEBATE. Bring The Boys Home?--No by Adm. W. C. Chamblis, U.S.Navy Ret. L.A. Valley Col. Free. See December 10

A.C.L.U. MEETING. Topic: War on Poverty--The Migrant Farm Worker & The Bracero. Westdale Savings & Loan. National & Sepulveda Blvds. 8 pm. Open to the public.

FILM. Les Disparus de St. Agil (The Runaways of St. Agil) (1938) directed by Christian Jaque. U.C.L.A. Royce Hall. 8 pm. $1.50.

CONCERT. Amahl and The Night Visitors. U.C.L.A. Schoenberg Hall. 12 noon. Free.

THEATER. The Angle of The Dangle, The Second Cup of Coffee is Never Free and Underground. Edward Ludlum Theater, 1506 N. Highland Ave. 8:30 pm. Thru Saturday.

FRIDAY DEC. 18

BENEFIT. James Baldwin & other guest artists presented by N.-VAC. Lindy Opera House. 5212 Wilshire Blvd. Proceeds to go to N.-VAC. Legal Defense Fund. 8:30 pm. $1.50, $2.50. AD-2-9618 HO-9-7610 or NO-1-2290.

CHRISTMAS CAROLS. U.C.L.A. Schoenberg Hall. 12 noon. Free.

HOLIDAY PARTY. 8 pm to midnite. Five Charlie Chaplin films. For info. Civic Club, 234 Pico Blvd.

SATURDAY 19

FILM. Science in Space. Calif. Museum of Science & Industry. 11 am, 1, 2, 3, 4 pm Free. Also December 20.

CONCERT. Michael Zearott conducting Glendale Symph. Orch. in a concert of works by Brahms, Beethoven & Williams. Hoover High School Aud. 651 Glenwood rd. For ticket information CI-1-0413.

SUNDAY 20

CONCERT Gregg Smith Singers. Narrative cantata: The Other Wise Man. L.A.Cty. Music Aud. 2:30 pm. Free.

CONCERT. Handel's Messiah. The Pasadena Symphony & Chorale cond. by Richard Lert. Pasa. Civic Aud. 300 Green St. Free. Tickets by writing Pasadena Symphony, 181 S. Los Robles.

CONTINUING EVENTS

WORKSHOP. Class in system acting every Wed. nite. 7:30 pm. Begin. & Adv. taught by Ted Roter. Santa Monica Playhouse. 1211 4th St. EX 4-9779.

THEATRE. Dreams and Nightmares. USC Stop Gap Theatre. Dec. 14-19. 8:30/

THEATRE. Giaconda Smile. Pasadena Playhouse College Pickett Theatre, Dec. 11-15. 8:30 pm.

DRAMA, St. Joan. Two Lights Playhouse 113 N. La Brea. 8:30 pm. Starts Dec. 17 thru Dec. 21.

ART EXHIBIT. Alfonso Sosa, paintings. Venice West Cafe, 7 Dudley Ave. Showing from dusk to dawn. Thru Dec.

EXHIBIT. Whistling Pots of Middle America. L.A. County Museum. Ground Floor. Thru January 3.

SPONTANEOUS SOUND. Nightly except Monday. Studio A Theater. 8226 Sunset Blvd.

HOLIDAY ART SHOW. Original paintings and drawings. Hollywood Los Feliz Jewish Community Center. 1110 Bates Ave. 2:30.

WRITER'S WORKSHOP. Now opening. Call Frank Greenwood 293-3212. 5907 4th Ave.

ART EXHIBIT. Collages-in-the-Round and pastels by Meridian. San Vicente Br. of L. A. County Library, 715 N. San Vicente Blvd. Hours 1-9 Mon-Thurs; 1-6 Fri. and 10-6 Sat. Thru Jan. 10.

ART. Emile Gauguin. First west coast show of paintings and sculpture. Calif. State College at L. A., Fine Arts Gallery. Thru Dec. 18.

THE POTSHOP. 324 Sunset Ave., Venice, has Sunday open house from noon to five. Visitors are given a tour of the facilities and encouraged to ask questions about pots. 399-9714.

ART. Ceramics, textiles, prints, etc. Topanga Canyon Blvd. in Topanga. All handmade by American craftsmen. Thru December.

EXHIBIT. Inro and Netsuke. Fine Arts Gallery of San Diego. For info. 239-1257. Thru Jan. 3.

TOY EXHIBIT. Calif Museum of Science and Industry. Exposition Park. Open daily 10 am-5 pm.

Theater. Los Posados (Mexican Christmas Play). Padua Hills Theater. Claremont. Thru Jan. 9.

NATIVITY TABLEAUX. 14 churches present Nativity scenes at Palisades Park in Santa Monica. Thru Dec.

980 ART EXHIBIT sponsored by Amer. Friends Service Comm. at Friend's House, 980 N. Fair Oaks, Pasadena. 10 am - 4 pm. Thru Dec. 14. Free.

THEATRE. Lawrence Parke's 'The Cage.'' Company of Actors. Every Sat. HO 5-9460. 1276 N. Van Ness.

IMAGE '64. An exhibit of modern sculpture. Citrus College, Art Gallery. 18824

FACULTY ART SHOW. Pomona College. Montgomery Art Center. 8 pm. Thru Jan. 21.

ART. Second Advent Exhibition of Liturgical Art. Mount St. Mary's College. 815 W. Adams Blvd. Mon-Fri. 1-4 pm. Sun. 1-5 pm. Thru Dec. 18.

ART. David Park Memorial Exhibition. Dickson Art Galleries, UCLA. Mon-Fri. 12-5 pm. Sat. 1-5 pm.

ART. Calif Watercolor Society Exhibit. Lytton Center of the Visual Arts. 8150 Sunset Blvd. Mon.-Thurs. 10-5 pm. Fri. 10-6 pm. Thru Dec. 17.

EXHIBIT. L.A. Printmaking Society. Orange Coast College, Art Gallery, 2701 Fairview Rd. Costa Mesa. Thru Dec. 18.

EXHIBIT. Madonna Collection. Art in Africa. Santa Barbara Museum of Art. 1130 State St., S.B. Thru Jan 17.

EXHIBIT. Paintings by Wm. Merritt Chase. La Jolla Museum of Art. 700 Prospect St. Thru Dec. 29.

EXHIBIT. Japanese Sculpture from the collection of Stanton MacDonald-Wright. Santa Barbara Museum of Art. Thru Dec.

DRAMA. Gaslight. Marymount College, Palos Verdes Estates. 8 p.m. Thursdays, Fridays, Saturdays.

EXHIBIT. A Hundred and One Drawings at LA Valley College Art Gallery. 6-9 p.m. Mon. - Thurs. Thru Dec. 16.

COMEDY. The Egg. Cahuenga Playhouse, 3333 Cahuenga Blvd. West. Fri.-Sun. 8:30 p.m. $1.50.

WORKSHOP. Now open for actors and playwrights. Edward Ludlum Theater, 1506 N. Highland ave.

EXHIBIT. Two Artists: Max Dasches and Benjamin Golbin. University of Judaism. Thru Dec. 13.

NEW ART CENTER. Paintings and sculpture. Canoga Mission Community Art Center, 23030 Sherman Way, Canoga Park. Daily 10-5:30. Thru Dec. 13.

ART. David Park Memorial Exhibition. 1955-1960. Dickson Art Galleries. 12-5. Thru Dec. 20.

ART SHOW. Donald Totten's-In Retrospect. Esquire Theater Art Gallery, Pasadena.

ART EXHIBIT. Opening of A View of the Century. Pasadena Art Museum., 46 N. Los Robles Rd., Pasadena.

COMEDY. Doctor Knock, starring Ted Roter. Santa Monica Playhouse, 1211 4th St. EX 4-9779 for info. Tickets $3.20, $2.10 and $1.00 for students. 8:30 pm.

RADIO. Mississippi Freedom Project. Fridays - 6 pm. KPFK, Saturdays 10 pm. KRHM and Sundays - 8 pm. KRHM.

HENRY HUNTINGTON LIBRARY. Exhibition of Childhood Classics from Mother Goose to A.A. Milne, Daily except Monday. San Marino.

COMMUNITY DISCUSSION PROJECT. KPFK, Fridays. 8 PM. Radio Broadcast. Call NO 2-1492 for meeting locations.

NEW ORLEANS JAZZ CLUB of Calif. meets the 1st Sunday of the month with featured musicians. 2 PM. Moose Hall, Santa Ana Freeway & Katellain Anaheim.

SOCIETY FOR THE PRESERVATION OF DIXIELAND meets every 4th Sunday, 5 pm, Holiday Inn, 9 91 Montclair, $1.00 includes entertainment.

THEATER. Instant Theater, an improvised show. Horseshoe Stage, 7458 Melrose. Fri & Sat. 8:30 PM. For reservations. OL 4-7024 or WE 7-8616.

WHALE PARADE. Migration of 4000 California Grey Whales to Baja. Best views at Marineland and San Diego. Thru February.

LECTURE. "Stars in Action." Griffith Park Observatory Theater. Tuesday thru Sunday, 3 and 8:30 PM.

KPFK ART GALLERY. Christmas Art and Gifts. Paintings of Mexican Artists. 615 N. Fairfax. L.A.

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See Page 8

L.A. PUBLIC CIVIC MEETINGS

City Council Meetings, 5 days a week at 10 AM, Spring St. level of City Hall.

County Board of Supervisors, every Tuesday, 9:30 AM, County Hall of Administration, Temple & Grand St., 3rd floor

Building & Safety Committee of City Council, 3rd Wednesday of month, 2 PM, Council Chamber.

Charter & Administrative Code Committee of City Council, 2nd Thursday of month, 2 PM, Rm. 118, City Hall. (Meeting weekly until January on different days at the call of the Chair).

Finance Committee, City Council, every Monday, 2 PM, Rm. 118 City Hall

Recreation & Park Commission, every Thursday, 10 AM, Rm. 305, City Hall.

Public Utilities & Transportation Commission, every Tuesday, 10 AM, Rm. 150 City Hall.

Police, Fire & Civil Defence Committee of the City Council, every 2nd & 4th Wed. at 2 PM in Rm. 118, City Hall.

LOCATIONS

Anderson Research Center, 437 N. Kenmore Ave., L.A.

El Rodeo School, 605 Whittier Dr., B.H.

Ferndell Nature Museum, 5375 Red Oak Dr., L.A.

First Unitarian Church, 2936 W. 8th St., L.A.

Greek Theatre, 2700 N. Vermont Ave., LA

Los Angeles City College, 855 N. Vermont Ave., L.A.

L.A. County Museum of History, Science and Art, Exposition Park, LA

Long Beach Museum of Art, 2300 E. Ocean Blvd, Long Beach

Municipal Art Gallery, Barnsdell Park, Vermont & Hollywood Blvd., L.A.

Otis Art Institute, 2401 Wilshire Blvd., L.A.

Plummer Park, 7377 Santa Monica Blvd. L.A.

Theosophical Society, 506 Santa Monica Blvd., L.A.

Univ. of Calif. at Los Angeles, 405 Hilgard Ave., W.L.A.

University High School, 11800 Texas Ave., W.L.A.

Valley College, 5800 Fulton Ave., Van Nuys.

West Hollywood Park, 647 N. San Vicente Blvd., L.A.

Westdale Savings & Loan Assn., Sepulveda & National Blvds.

Westside Jewish Community Center, 5870 W. Olympic Blvd., L.A.

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